

LONE WOLF

AND

子守遠所獲

CUB

VOLUME 13

THE MOON IN
THE EAST, THE
SUN IN THE

By KAZUO KOIKE
& GOSEKI KOJIMA



子連水狼

LONE WOLF

AND



CUB

story

KAZUO KOIKE

art

GOSEKI KOJIMA



DARK HORSE COMICS

translation
DANA LEWIS
lettering & retouch
DIGITAL CHAMELEON
cover illustration
BILL SIENKIEWICZ
publisher
MIKE RICHARDSON
editor
MIKE HANSEN
assistant editor
TIM ERVIN-GORE
consulting editor
TOREN SMITH for **STUDIO PROTEUS**
book design
DARIN FABRICK
art director
MARK COX

Published by Dark Horse Comics, Inc. in association
with MegaHouse and Koeike Shoin Publishing Company

Dark Horse Comics, Inc.
10956 SE Main Street, Milwaukee, WI 53222
www.darkhorse.com

First edition: September 2001
ISBN: 978-1-56971-585-7

1 5 5 7 9 10 8 6 4 2

Printed in Canada

Lune Wolf and Cat Vol. 10: The Moon in the East, the Sun in the West

Art and story ©1999, 2001 Koeike Shoin & Studio Proteus. Cover art © 2001 Bill Sienkiewicz. All other material © 2002 Dark Horse Comics, Inc. All rights reserved. English translation rights arranged with MEGAHOUSE PUBLISHING CO., LTD. (TORONTO). Originally published in Japan in 1999 by KOEIKE SHOIN PUBLISHING CO., LTD. (TORONTO). No portion of this publication may be reproduced, in any form or by any means, without the express written permission of the copyright holder. Names, characters, places, and incidents featured in this publication either are the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales without artistic license, is coincidental. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc., registered in various countries and countries. All rights reserved.

To find a comics shop in your area, call the
Comics Shop Locator Service toll-free at 1-888-266-4226

THE MOON IN
THE EAST, THE
SUN IN THE WEST

By KAZUO KOIKE
& GOSEKI KOJIMA

子連れ狼



VOLUME

13

A NOTE TO READERS

Lone Wolf and Cub is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

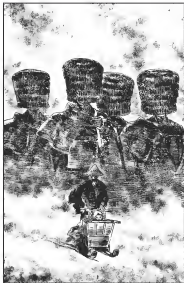
LONE WOLF AND CUB



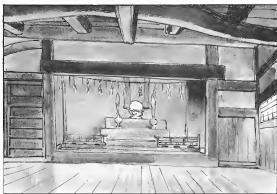
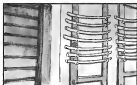
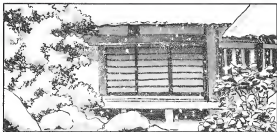
TABLE OF CONTENTS

The Moon in the East, the Sun in the West	9
“Marohoshi” Mameshō	67
Spoiling Dalgoro	128
The Hōjirō Yagyū	188
The Bird Catchers	248
Glossary	307
Creator Profiles	309
The Ronin Report	311

the sixty-fourth



**The
Moon in
the East, the
Sun in the
West**

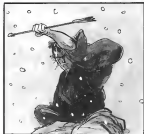
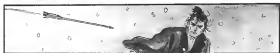




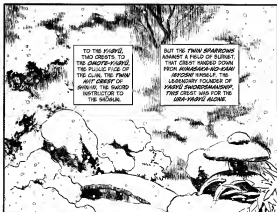






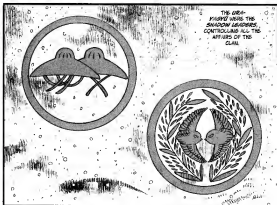






TO THE **GRAY-MANTLE**,
TWO CRESTS, TO
THE **SHADOW-SPARROW**,
THE FLEETING FACE OF
THE CLAN, THE **FINN**
HIT **CREST OF**
SHADOW, THE **SWORD**
INSTRUCTOR TO
THE **SHOJUN**.

BUT THE **FINN SPARROWS**
AGAINST A FIELD OF BURNING
THAT **CREST** RAN DOWN
FROM **ASHIMORI-KO-KO-SAY**
APPROXIMATELY, THE
LEGENDARY FOUNDER OF
GRAY-SHADOWS,
THIS **CREST** WAS FOR THE
GRAY-MANTLE ALONE.



THE **GRAY-MANTLE** WERE THE
SHADOW SPARROWS,
CONTROLLING ALL THE
AFFAIRS OF THE
CLAN.

AND NOW THEY
HAD REACHED
THE BEYOND
THEIR DUTIES
AS THE
SHADOWS' ASSASSINS

SEIZING CONTROL OF
THE ASSASSIN'S SPY
NETWORK, STEALING
THE POST OF JERRY
KONIGSMANN
EXECUTIONER, THEY
RAN THE SHADOWS
ITSELF FROM THE
SHADOWS.



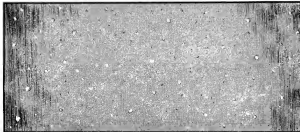
BUT NOW THEIR
LEADER, JERRY
KONIGSMANN, LAY
WOUNDED...



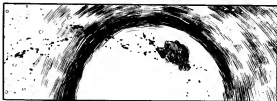
TO RETARD,
THREE SCARS, THE
BLONDEST, JERAM
AFROD OF THE
DAGTS-YAGRU...

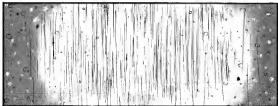
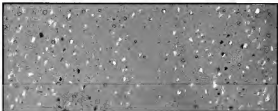
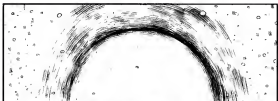


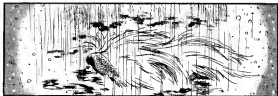




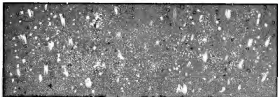




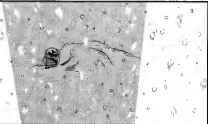


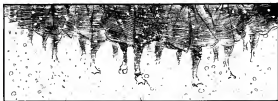
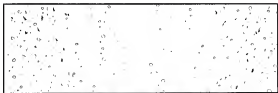




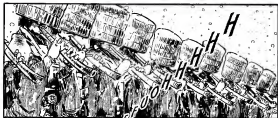


HE SHOULD HAVE
SENT THAT CURSED
MAN AND HIS CHILD
TO ARIEL LONG
SINCE... BUT INSTEAD,
THE PHOENIX EVIDENTLY
RETRULING HIMSELF,
HAD BEEN SORELY
WOUNDED...

















SIR...
NOW THAT BIZEN,
KURATO, AND GUNDEI
ARE GONE, THERE ARE
NONE TO CARRY ON YOUR
BLOODLINE EXCEPT
SAYAKA AND
MYSELF.



THAT'S
SUZEN-SAMA
TO YOU!
KURATO-SAMA
AND
GUNDEI-SAMA!

I, TOO,
SO FORTH TO DIE.
I WISH TO CALL YOU
FATHER, SIR, TO CALL
SUZEN AND HIS BROTHERS
MY YOUNGER BROTHERS,
TO BATTLE SAMA ITTO
AS THE ELDEST SON
OF THE YAGAMI.



AT THE
VERY LEAST,
AT THE
MOMENT OF
DEATH...

MINNERY!

THEN,
THEN WHO
AM I...?

THE HEAD OF
THE YAGAMI AND
THE JAPANESE-AND
SWORD SCHOOL,
A SUB-BRANCH
OF THE YAGAMI
THAT IS ALL.

IT'S
NEVER
ONCE
CONSIDERED
YOU MY
CHILD!



FORBID
ME LEAST I
APPEAR TO TAKE
BACK, SIR... BUT WHY
SHOULD SOMEONE
FROM A SUB-BRANCH
BE WEARING
THE GEAR OF
THE CLAN?

FIRST, YOUR
JAPANESE-AND WILL
DEFEAT SAMA ITTO.
SWORD IN HAND,
YOU HAVE NO CHOICE!
THAT MUCH I
CONCEDE!

THERE
WILL BE NO
DYNASTY.







ANSWER ME!



I DO
YOUR BIDDING,
MY LORD!



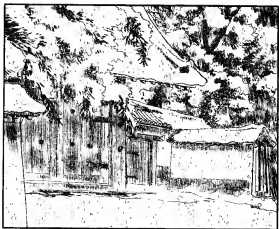
LEAVE
IMMEDIATELY!

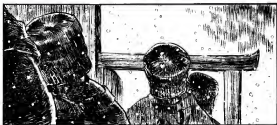
YES,
SIR.

I WON'T
TOUCH SAYAKA
UNTIL YOU
RETURN



TWO CHILDREN
BORN TO REYSUDS
FROM THE WOMB OF
A CONCUBINE. THE
ONE...A DAUGHTER









IN ADDITION, IN THE
LAND OF THE KIMARU
KIMARU, IS A BRANCH
OF THE KIMARU-THE
JERUSALEM-LAND.



A GANG OF THE YAKUZA
ASSASSINS, THEY, TOO,
SERVE THE SHOGUN OF
THE YAKUZA, YET NOT OF
THEM, THERE ARE MANY
WHO SAY THEY OUTSTAMP
THE YAKUZA THEMSELVES...
THE JERUSALEM ASSASSIN
GANG IN ALL JAPAN.



WHEN THEY RIDE FORTH TO KILL,
THEY WEAR THE JERUSALEM HITS OF
THE JERUSALEM MONKS, PAINTED
JET BLACK FROM THIS, THEIR
OTHER NAME-KIMARU-CONQUEROR,
THE JERUSALEM MONK.



THE JERUSALEM
MONK OF
JERUSALEM.





YES, CROSSING
THE ANDROMED
IS A SHORTCUT
TO EREDA-
JURUL.



BUT GIVE
IT UP, SON.
DON'T EVEN
THINK IT.



THAT'S
THREE-AY
AND RICE
OF SNOW
BURNS.

NOT A TREE,
NOT ANYWAY
TO BREAK THE
SUN'S BLAZE.



TOMORROW
LOOKS TO BE
CLEAR AS A BELL.
THE SUN OFF THE
SNOW'LL BURN
YOUR EYES
FOR SURE.



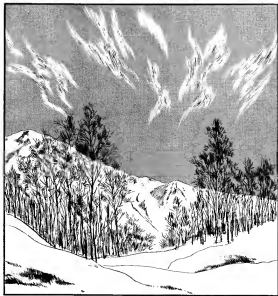
AND THE
WATER COMING
OFF THE CLIFFS,
IT FREEZES
SMOOTH AS A
MIRROR.

THE ICE
BLAZE BE A
DOZEN TIMES
STRONGER THAN
OFF OF SNOW.

PERHAPS YOU
FATHER YOU'LL TURN
DOWN YOUR ARMY.
WOULDN'T DO, WOULDN'T DO.
THE BLAZE COMES
AT US FROM ALL
DIRECTIONS.

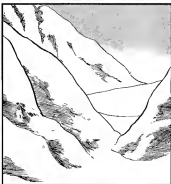
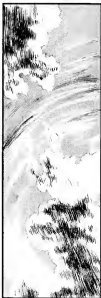




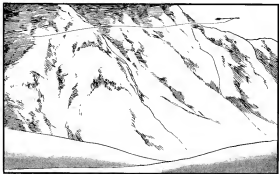








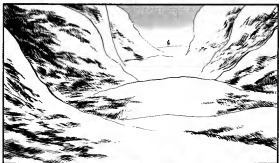














IF THE
COLD MOON
OF THE FARM
RISES IN THE
EAST...

...LET
OUR SUN
SHINE IN THE
WEST?

OH AND
HORSE-HEADED
DEMONS OF
ARUFOMADO!

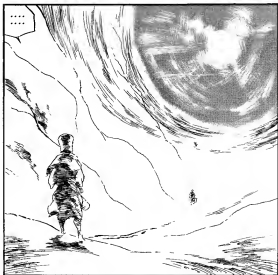
GRANT
US THE LIGHT
OF HELL!









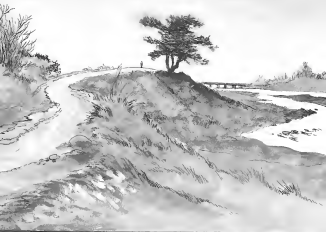


the sixty-fifth

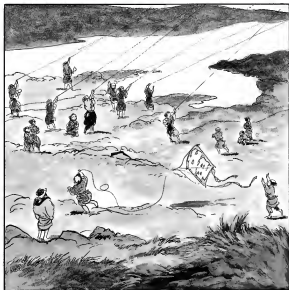


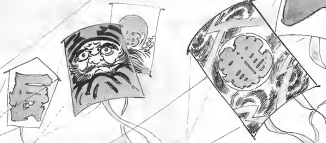
"Mazokoshi"

MAMESHŌ







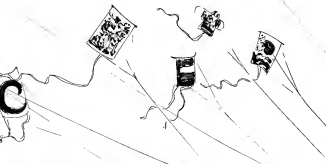


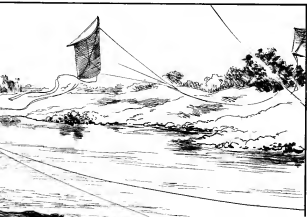




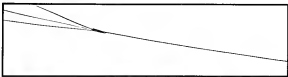




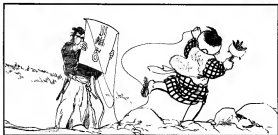








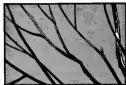
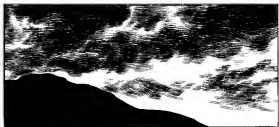




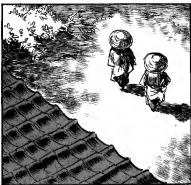










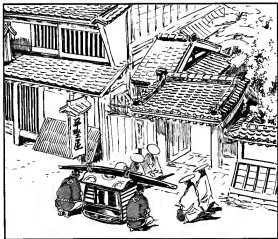










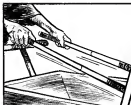




THE *DŌJŌ HONJIN*, THE COMMISSIONER OF ROADS, STOOD AT THE HEAD OF THE JUDICIAL SYSTEM RESPONSIBLE FOR CRIMES COMMITTED ALONG JAPAN'S MAJOR BYWAYS. NOT AN INDEPENDENT JUDICIARY, MATTERS AFFECTING TRAVELING *DŌJŌJIN* AND THEIR RETAINERS WERE HANDLED BY THE *SHŌRETSU* IN EDO. WHILE, FOLLOWING THE *SHŌGUNATE*'S ASSERTION OF LEGAL CONTROL OVER THE FULL LENGTH OF THE *DOKUSAN* (THE FIVE GREAT BYWAYS), ALL OTHER HIGHWAY CRIMES FELL UNDER THE PROVINCE OF JUDGES WITH THE *AMANO* *HONJIN*—THE COMMISSIONER OF ACCOUNTING.







NO, HE
CAN'T BE...
AMONG THE
DOORS...!!

AND
RIGHT WHERE
EVERYONE
CAN SEE
HIM!



I, I
DON'T
BELIEVE
IT!

HE'S
BURNING
HIS BODY
WITH FIRE...



NOISE
GROWING!

STAND
BACK!

GOING
DOWN!

















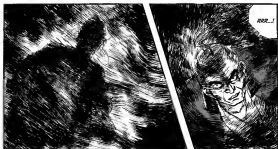














L-LONE
WOLF AND
CURY

"HARONOGU"
HARONOGU IS...
TAKING YOU
AWAY



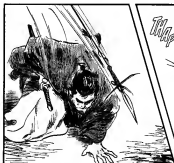














I'VE
BEEN A
CITY COP FOR
FIFTY-SEVEN
YEARS.

IF I BLOW
MY LAST JOB,
IT'LL SHAVE MY
ARCHBISHOP!
JUSTIF WHEN I
TURN IT IN FOR
GOOD.



THIS OLD
BODY WASN'T
MEANT TO DIE
ON FATHAN.

I LEFT MY
BEAT TO MY SON,
AND HEADED FOR THE
HOT SPRINGS FOR A REST...
MAYBE THIS OLD COP'S GOT
ONE FOOT IN THE COFFIN,
BUT YOU'RE MY CATCH
OF A LIFETIME!



YOU'RE
UNDER ARREST,
LONG WOLF AND
CUB!



FATHER?



DEMON-
FROM!





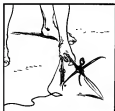












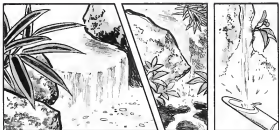


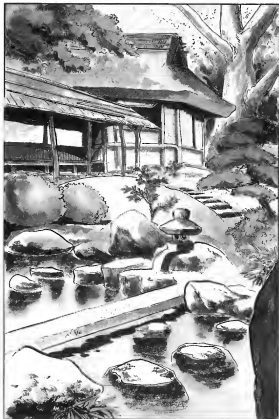


the sixty-sixth

Spoiling Daigozo



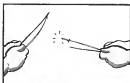
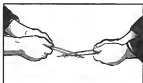












"OUR SON, BOBBYBOBBY,
IS A FOOL BOY...AND A
COWARD. TOO. NO, IT'S TRUE.
A COWARD AND A WHIMZANG,
LIVING IN HIS OWN LITTLE
WORLD. HE'S SO RESERVED
HE'S NEVER MADE FRIENDS.







"I'VE BEEN
WATCHING YOUR BOY,
AND HE'S SO...
ENERGETIC



"ENERGETIC,
YET DISCIPLINED...
A SAMURAI CHILD
INDEED. I'M GREATLY
IMPRESSED.



"AND OUR
SUZUKIDOME
SEEMS SO
HAPPY.



"SO, IF
IT'S NOT TOO
PRESUMPTUOUS..."



"VERY WELL,
THERE. IF THAT'S THE
CASE, I SHALL LEAVE
HIM WITH YOU."

"THANK YOU
SO MUCH,
DADA-DADA!"

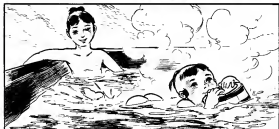
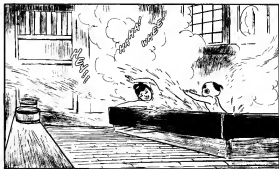






































SLEEP SLEEP
DANDIED
GO TO SLEEP
DANDIED
ROCK-A-BYE



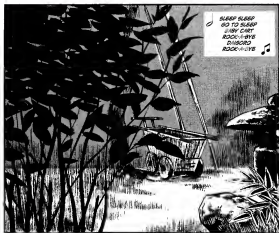
THE AGILE WIND GIGGLES
AND TILTS YOU SO
THE SUN SETS
THE MOON GOES DOWN
THE NIGHT IS GIDDYING
DANDIED



SADNESS CUTS
YOU TO THE BONE
ROCK-A-BYE



SO GO TO SLEEP
DANDIED
A BOY BROUGHT UP
WITHOUT A TEAR







HE'S SUCH A
REMARKABLE
CHILD, DEAR

YES...
HE IS
FRIEND.



BAD WHEN
YOU LOOK AT
SUGUMORU...
Right?

WE
SHOULD
HIT THAT
WOLF.



BUT HE'S
SO FRAIL...
I CAN'T JUDGE
TO BE HARD
ON HIM.

WELL, LET'S
HOPE IT'S BEHIND US
THEY'VE REALLY HIT
IT OFF TOGETHER
I'VE NEVER SEEN
SUGUMORU LOOKING
SO HAPPY





















HE'S A LAUREL
AND DELIGHTFUL CHILD,
BUT HE'S BEEN RAISED ON
THE KNOW THE THINGS IN
OUR HOUSE MUST SEEM SO
FANTASTICAL...

MR.
PERHAPS.

I'M SURE
HE'S NEVER EVEN
BEEN A CLOCK BEFORE,
SO I CAN UNDERSTAND
HIM WANTING TO PLAY
WITH IT, BUT...

I KNOW
HE'S SOMEONE
ELSE'S CHILD, BUT IF HE
DOESN'T LEARN TO TELL
GOOD FROM BAD, IT WILL
ONLY HURT HIM
LATER.

BUT
PERHAPS, I DON'T
UNDERSTAND WHY
YOU JUST LEFT
IT BOY?

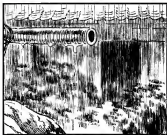
SUZUKOSURE'S
EYES TOLD ME
DANGER BROKE IT,
AS CLEAR AS DAY,
YET HE WOULDN'T
SAY IT.

HE
WAS TRYING TO
PROTECT HIS FRIEND,
AND I DON'T WANT TO
CRUSH THOSE
FEELINGS.

FRANKLY, I
WAS OVERPOWERED
HE FELT THAT
WAY.

OUR LITTLE
SUZUKOSURE,
FINALLY BEHAVING
LIKE A MAN!







































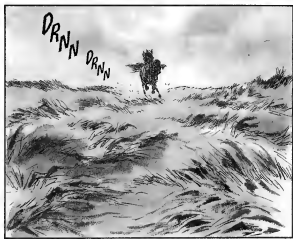


the sixty-seventh

The Hōfiso Yagyū







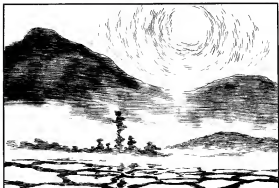


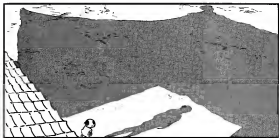












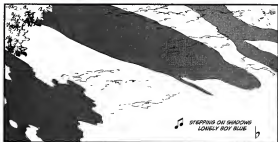


CHASE THEIR
STAMP THEIR
SHADOW HANDS
AND SHADOW HANDS



THE GATES
OF THE TEMPLE
THE FOREST SHIDE

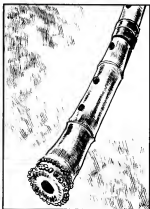






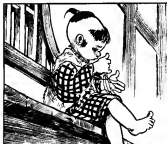












♪
 CAT'S CRADLE, CAT'S CRADLE
 LONELY BOY BLUE
 ON THE TIPS OF YOUR FINGERS
 BABY BACHER, LON DANCE. ♪





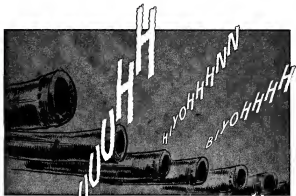
























THE FINE *RODAN* TREASURES HIS NAME AND THUS HE OWES HIS OWN WHEN HE TURNS *SHIRO* AND *ARROW* TO CHALLENGE A FOG IN BATTLE.

THINGS AND *BRIGADES* DON'T WORRY ABOUT SUCH THINGS BUT I ASK ANYWAY, IN THE OFF-CHANCE YOU'RE *SAMURAI*.



I HAVE OUR NAME! WE ARE THE *HŌJŌ* *KAZUKI*!

HŌJŌ *YASUO*, I NEVER HEARD OF THAT.



ARR!



I KNOW THAT IN THE LAND OF THE *YAMATO* *YASUO* THERE'S A *HŌJŌ* CLAN LED BY ONE *ISHIBUCHI* *SHŌJI*...

BUT THEY'RE NOT *KAZUKI*! THEY'RE A FAMOUS *SWORD* SCHOOL, THE *ISHIBUCHI*-*RYŪ*! WHY BORROW THE *KAZUKI*'S NAME?

PERHAPS *YASUO* *ISHIBUCHI* CHALLENGED YOU TO KILL US, BUT IT'S THE STIGILLITE OF THE *SAMURAI* TO CALL YOURSELVES *ISHIBUCHI*-*RYŪ*!

....
....



AND ...

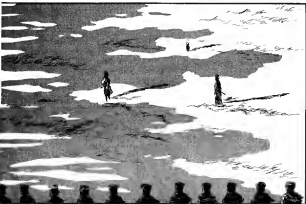
IF YOU HAVE SOME OTHER STATUS, LET'S HEAR IT. COMMON COURTESY DEMANDS A *RODAN* USE A REAL NAME.

OTHERWISE, THE WORLD WILL MOCK NOT JUST YOUR DEFORMED FACE, BUT YOUR WARPED SOUL.









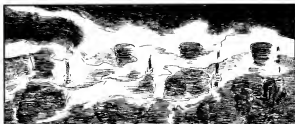




















I AM
ANTSUJIN'S
ELDEST
SON.

THOSE
YOU KILLED...
HYOGA, KURATO,
SHUNRI...MY
HALF-BROTHERS
ALL.



BUT BORN OF A
CONCUBINE, DISFAMISHED AT
BIRTH...MY FATHER DISPOSED ME,
AND SENT ME TO THE HIGORO
SUB-CLAN. THUS WHEN I
SAW HOLIRO KAGIRO, I SPEAK
MY TRUE NAME...



IF I'M
TO DIE,
LET ME DIE
AS THE HEAD
OF THE
FAMILY!

I ONLY
MOCKED YOUR
APPEARANCE TO
DRAW YOU INTO
AN OPEN FIGHT.
FATHER AND SON,
WE CANNOT DO,
NOT YET.



FORGIVE ME.
DEATH WILL TAKE
US SOON ENOUGH.
KNOW THE STORY OF
ONE WHO LIVES IN
REDEMPTION.

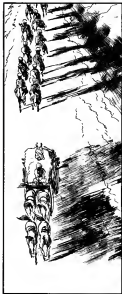
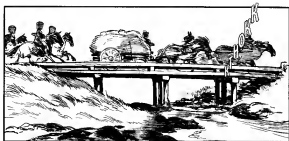
UNDERSTOOD,
I, TOO, STILL
HAVE ONE
ATTACHMENT TO
THIS WORLD...

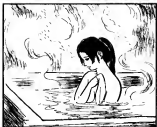






















the sixty-eighth

The Bird Catchers





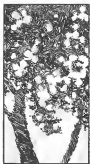




















THANKS
TO YOUR CO-
OPERATION, MY
HUNT WENT
WELL.



I WOULD
BE HONORED
TO THANK YOU
WITH SOME
TEA.

IF
YOU HAVE
SOME TIME,
PLEASE COME
AND VISIT OUR
COMPOUND.



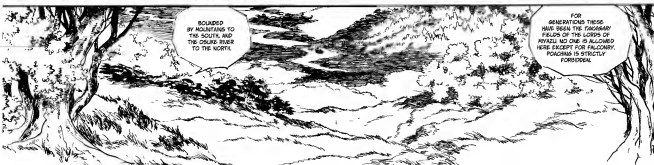
YOU
CATCH THESE
BIRDS TO
EAT?



TO
FEED
TO THE
SWINE.

SWINE?







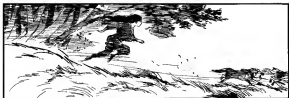


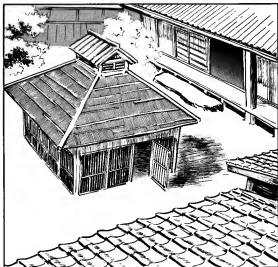
FWEEEEEEET!



















SUCH A BEAUTIFUL
LITTLE BOY. O-SAMU
TELLS ME HE DIDN'T
KNOW AN EYE-OPENING
WHEN THE NEIGHBORS
DANCED AT HIM.



SUCH A
FINE, DARLING
CHILD...



ARE ALL
THE FALCONERS
OF PEYAKO
WOMEN?

YES. FOR SEASONS
THE ~~AMERICAN~~
WOMEN HAVE BEEN WOMEN—
YOU'LL FIND NO MEN HERE.
IN THE WORLD OF MEN,
THE MAN IS LARGER
THAN THE FEMALE,
THE ~~WOMAN~~

WE CALL
THE HENS OWN,
FOR LARGE, AND
THE TERCELS ~~AND~~,
WRITTEN EITHER
AS ~~SMALL~~, OR
AS ~~SMALL~~ BROTHER



ALSO, THE MAN
IS MORE SKILLED AT
THE BLUNT, AND TRUTH,
FOR AS LONG AS ANY
CAN REMEMBER, WE'VE
HAD ONLY WOMEN
FALCONERS



WE'VE
IMPOSED
ENOUGH ON
YOUR
TIME.

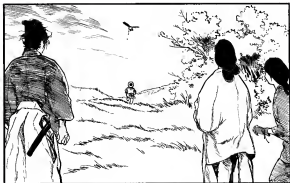




































HEAR ME OUT
YET AGAIN, TAKANE-SAMA!
OUR FINANCIO AID IS CRISING
OUR DEBT IS CRUSHING!
THE PEASANTS DRAG ON!



AT THIS RATE,
WE RISK A PEASANT
RICKY OPEN
REVOLUT



YOU
CAN RANGE
THE TENSION
ACROSS
THE NARR

THERE IS ONLY
ONE WAY OUT,
ONE WAY TO REBUILD
THE TREASURY AND
CONFIRM THE
PEASANTS OF OUR
COMMITMENT



WE MUST OPEN
THE HAWKING GROUNDS
OF GOTSUKI-SAN-ARA,
CREATE NEW PARDONS,
AND GIVE THEM TO THE
PEASANTS THAT
ALONG WILL GENERATE
TWENTY THOUSAND
KERRY IN NEW
INCOME.

I
KNOW
YOU
UNDERSTAND
THIS,
NADAH



I ASK
YOU ON
MY KAMESH-
HEAR OUR
NEEDS!



HEIN-
DOMO... YOU
ASK ME TO
DIE.



OUR LORD'S
DEPARTED FATHER
LOVED ME, HEIN-DOMO!
HE GRANTED ME GO-TSUKI-
SA-HAKU TO HUNGE AND
HUNT. THIS LAND IS
MY LIFE.



CONFISCATING
IT IS THE SAME AS
ASKING ME TO DIE.

IT'S NO
SUCH FORMAL,
MADAM... WE'LL
FIND YOU OTHER
LAND...



THERE IS NO
OTHER LAND FOR
TREASURERS! NO OTHER
PLACE WITHIN THE SAMI
CAN SUSTAIN OUR HUNTS
WE CAN'T EVEN LEAVE
FROM THERE.



IT WOULD
BE THE END OF
THE HUNT!!







WH-WHAT
HAVE YOU
DONE?!



YOU
MAY HAVE BEEN
THE CONCERNED
OF OUR LORD'S HONORED
FATHER, BUT THIS IS
TOO MUCH, NANA!
UNFORGIVABLE!



ERAI-DONZO!
THE ANIMS
OF GOTSUGU-
SA-NANA...



...DO YOU
KNOW WHAT
THEY'RE EXACTLY
FOR?



























*LOVE WOLF AND GUN BOOK THIRTEEN: THE END
TO BE CONTINUED*

GLOSSARY

austringer

A falconer who flies goshawks and other short-winged raptors, instead of long-winged falcons. Training a raptor is called *mawing*.

bushi

A samurai. A member of the warrior class.

daimyō

A feudal lord.

go-yō

Official business. As a lantern carried by the officers of the *darken* magistrate, the equivalent of today's national police, or as the shout of the police apprehending a criminal, "go-yō" was one of the most decoded words in the world of Edo Japan's criminal elements.

han

A feudal domain.

honorifics

Japan is a class and status society and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide range of suffixes. Some of the suffixes you will encounter in *Love Wolf and Cab*: *-chan* = for children, young women, and close friends

-dono = archaic, used for higher-ranked or highly respected figures

-sen = the most common, used among equals or near-equals

-sama = used for superiors

-sensei = used for teachers, masters, respected emmenators, and politicians

jitte

A specialized weapon carried by street cops. About 18 inches long, with no cutting edge — just two prongs designed to catch and snap off an opponent's sword blade.

kan

6 shaku, approximately 1.6 meters.

kannen-butsu

A wandering monk. The *kannen-butsu* monks carried a bell that they would ring at the gates of a house to ask for alms. A favored disguise of the *Kurokuma Ninja*.

kōgi kaishakunin

The shōgun's own second, who performed executions ordered by the shōgun.

koku

A bale of rice. The traditional measure of a *han's* wealth, a measure of its agricultural land and productivity.

komonō

A wandering Buddhist monk, living by the alms of strangers. The *komonō* are known for their deep, basket-weave *togori* hats.

marohoshi jitte

A jitte with collapsible tines.

meifumadō

The Buddhist Hell. The way of demons and damnation.

mews

Cages for hawks and falcons.

Nakasendō

One of the Gogandō, the five great byways of Edo Japan. The Nakasendō was the mountain route between Edo and Kyoto, while the Tōkaidō followed the coastline.

ō-metsuke

Chief Inspector. The supreme law-enforcement officer of the shōgunate.

ri

Old unit of measurement. Approximately 4 kilometers (2.5 miles).

rōnin

A masterless samurai. Literally, "one adrift on the waves." Members of the samurai caste who have lost their masters through the dissolution of han, expulsion for misbehavior, or other reasons. Prohibited from working as farmers or merchants under the

strict Confucian caste system imposed by the Tokugawa shōgunate, many impoverished rōnin became "hired guns" for whom the code of the samurai was nothing but empty words.

ryō

A gold piece, worth 60 monme.

shinan

Chief instructor.

takagari

Falconry, hunting with hawks and falcons. Also known as "hawking." By the Edo period, falconry had become an expensive obsession among *daimyō* and the shōgun himself. Takagari could last a week or more, with hunts during the day and lavish entertainments at night. Commoners were not permitted to raise hunting raptors, at pain of death.

Takame

Literally, "hawk woman." A woman falconer.

tatami

A thick mat woven of rice stalks, used as flooring.

Yagura Clock

A "Tower Clock." Western technology was slipping into Japan during the Edo period. "High-tech" luxury items like this pendulum clock were favored toys and presents among the rich and powerful.

KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Lone Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

Lone Wolf and Cub was first serialized in Japan in 1970 (under the title *Koppe Gumi*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Assassin* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Ryōichi Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Soyaku*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kashi-shibari*, or “paper-play” narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-ban* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-ban* readers.

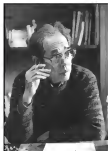
In 1967, Kojima broke into the magazine market with his series *Doyōski*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Koror*

Okami (*Love Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the “golden duo” and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.



THE RONIN REPORT

by Tim Ervin-Gore

Weapons Glossary: Part 2

In volume four we explored various weapons, their uses, and their origins as related to the stories of *Lone Wolf and Cub*. However, the glossary of weapons was far from complete, so let's pick up where we left off. The focus of the initial weapons glossary began with the sword, long the romanticized weapon of samurai culture. But the sword certainly wasn't the only weapon prevalent in samurai culture; in fact *kyujutsu*, or the art of the bow, was long a traditional practice of noble warriors from the beginning of recorded samurai history. Another class of weapons, far less noble than the bow and arrow but similar in concept, were firearms, which weathered a rather oppressed history but remained influential in Japanese military history nonetheless. We'll look at these two classes of weapons and study their similarities and vast differences, their origins and evolutions, and the *buke* who used them. Also in this glossary we'll take a look at some of the weapons and practices of the elusive yet popular ninja warriors as related to the volumes of *Lone Wolf and Cub*.

Requiring strength, grace, impeccable aim, and unbreakable concentration, the bow and arrow have long been weapons of battle and hunting. One could assume that some time after humans learned that rocks could be thrown at an aggressor, they developed more advanced weapons to defend themselves against rock throwers. However and whenever

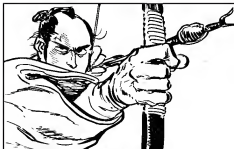


Fig. 1. The "Red Demon" draws an arrow with a kamate head

the bow and arrow were invented, it's safe to assume that they took an immediate hold on society, and thus began the evolution of a tradition still practiced today. And nowhere did the evolution of the bow and arrow take a more traditional and refined turn than with the *bushi* of feudal Japan. In his book, *Longbow*, Robert Hardy takes an embarrassingly brief look at the Japanese bow, comparing it to Western equivalents, and stating that the Japanese bow "makes western archery over the same centuries seem like a rough and ready sort of exercise." Hardy goes on to explain that Japanese bow and arrow art is so complex that it deserved a separate study of its own. Looking at any book on samurai will show the reader just why.

The arrow heads alone are fascinating in their usage and artistic manufacture, some of which whistle in signal, others made specifically to cut cords and ropes. The bow and arrow,

given its history and concentrated practice, was largely considered an aristocratic weapon, and most proudly administered from a moving horse. Though used somewhat seldom in the pages of *Low Wolf and Cub*, the bow and arrow pierce the sword-frenzied world of Ogami Itto at a few very significant points. In the tear-jerking story “Hunger Town” (*LWC* Vol. 6), the overly aristocratic use of the bow and arrow provides Ogami with a particularly difficult task and an equally clever answer. A not too sensible lord obsessively practices the sport of *inu-oi* (or *inuomono*) with little regard for the starving citizens of his town. Ogami trains a dog to dodge the arrows, drawing the lord out of his castle to his bloody fate. It should be mentioned that according to Oscar Ratti’s *Secrets of the Samurai*, the popular arrow heads used in the sport of dog shooting were blunt, pear-shaped practice



Fig. 2. A simple Watazushi arrow head

arrows, more like those used by Ogami. A few of the arrow heads used by the obsessed lord were actually small, double-pointed *karimata* (fig. 1) heads, which were reputed to be used as cord and rope cutting implements, which made for an easier kill.

Providing more evidence that Goseki Kojima did his homework in researching feudal Japanese weaponry,

in “Night Stalker” (*LWC* Vol. 7), a darkly ambitious killer pierces the neck of a young princess using a traditional longbow and an arrow with what looks like a *watazushi* (or

hira ne) arrow head (fig. 2). Such heads were used for tearing flesh as they made their way through the body. It's notable that although these arrow heads had brutal purposes, they were often made with great artistic care, often featuring negative silhouette flower and leaf designs. In volume 9, a multitude of Yagyū arrows fail to find their mark before one finally finds Ogami's left shoulder in a face-to-face confrontation with the *Ura-Yagyū* himself. The same arrow also gets crammed into Yagyū's eye only seconds after it bloodies Ogami's shoulder. In volume 11, an even rarer occurrence in the *Lone Wolf and Cub* books is the appearance of crossbow, an innovation attributed to the Mongols and adapted since their invasion of Japan. Deceptively attached to the bottom of a samurai daughter's *koto*, the bolt from the crossbow is the second arrow head to pierce Ogami's frame, this time in his right shoulder.

Related to the bow and arrow not only in the airborne path of killer steel, but also in the necessity of concentration and aim, the firearm makes for a contrasting departure from the classic bow and arrow. Unlike the bow and arrow, the matchlock rifle, with likely roots in Chinese and Portuguese technology, was a weapon more suited to the common *ashigaru*. The use of the gun was much easier to train to lower ranking soldiers, and as Japan moved into numerous long eras



Fig. 3 A multiple fire creature of the ready

of civil war, the rifle would play a gruesome role, dragging the grace and honor of battle into a reality of blood-soaked dirt and low-ranking mass death. Rifles take a hearty stand in Goseki and Kojima's epic of samurai revenge, both in the use and manufacture. The most dramatic use of firearms (or arquebus) in *Lone Wolf and Cub* is in the story "The Guns of Sakai," in which Ogami walks into a twisted knot of betrayal and jealousy concerning the manufacture of the multiple-fire rifle. It's interesting to leaf through samurai history books and find references to the exact multiple-fire gun that Ogami eventually mounted in his notorious baby cart. Bottomly and Hopson refer to the very gun in their book *Arms and Armor of the Samurai*. "During the Edo period a few novelty guns were produced with multiple barrels which either radiated like the fingers of the hand from a common breech block and fired simultaneously, or were

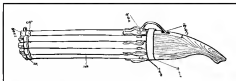


Fig. 4. The plans of a rapid-fire repeater rifle.

arranged with their bores parallel in such a way that they could be rotated to bring each barrel to the firing position in return." Such a description is uncanny in comparison to Kojima's finished artwork (fig. 3). The two creators clearly did their homework. Many of the stories in *Lone Wolf and Cub* are extrapolations of events that might have happened

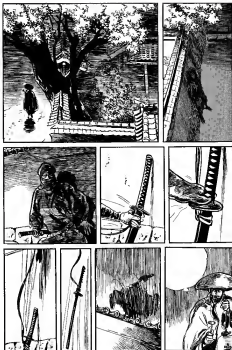


Fig. 5. Yagyu ninjas hard at work.

in history, based on historical texts. Reading through this story, it can feel as though one is actually reading a history book, right down to detailed plans of the repeating rifle (fig. 4).

Where history fails to tell the whole story, and with good reason, is the realm of the ninja. There are numerous differing opinions amongst historians as to the dress, weaponry and activity of the ninja, a character prevalent in the tales by Kolke and Kojima. But Kolke and Kojima seem to lend less prowess to the ninja than most historians and fanatics. The general idea of the ninja seemed to be that of covert operations, and the image that comes to the western mind most often is that of the subversive man in black. As can be witnessed in *Lone Wolf and Cub*, there are few instances of a person dressed in black, but one instance when the stereotype uniform and usage of ninja weapons and tactics is in the story "The White Path Between the Rivers" (*LW&C* Vol. 3). In this story, one ninja dressed as a priest creates a noise diversion as another dressed in black infiltrates the Ogami household and creates a nasty set-up, thereby beginning the path of vengeance (fig. 5). This page is an excellent example of ninja activities, with the two guises and the sword *tsuba* being used as a temporary toe hold. In fact, Stephen Turnbull, an astute historian of feudal Japan, used this very page as



Fig. 6. Ninjas with simple tickles.

an example of ninja activity in his book *Ninja, the True Story of Japan's Warrior Cult*. But the ninja guise Koike and Kojima seem to favor the most is that of the wandering monk bearing a sickle. In our last weapons glossary we discussed the usage of the *kusarigama*, a weapon that consists of the deadly sickle attached to a weighted chain. It is noted in many texts that the *kusarigama* was often deployed by ninja because of its multiple and deadly uses. Koike and Kojima seemed to enjoy arming their ninja with plain sickles quite often (fig. 6), though there are plenty of instances when the Yagyū ninja practice very specialized forms of combat, such as razor-sharp chains, headgear with blades, the nasty *chigiri-gi* breast cutters — staffs with nasty blade flowers at the end of chains, and more.

Most of these items are nearly impossible to find references for, so we'll take a moment to observe something evasively simple, Yagyū Retsudo's staff. It stands to reason that a ninja,

in order to be completely subversive yet incredibly effective, would need to have a working knowledge of every weapons system known to samurai. This means knowing all schools of the sword, bow and arrow, pole arm, judo, etc. And in order to mix in well with common society, it would seem the best weapon a ninja could master would be the simple staff. This weapon would fit well with a wandering monk, a commoner, or a samurai. Yagyū Retsudo was obviously a master of the staff, a skill



Fig. 7 Retsudo with his Jo staff

referred to as *jo-* or *bo-jutsu*, depending on the length of the weapon. Retsudo's staff, which looks to be about three feet in length (fig. 7), would fall under the schools of *Jojutsu*, which in layman's terms means "fighting with a stick." Such a practice has likely existed since man had to fight for his life, and therefore fighting systems using these simple implements evolved into complex and artful methods of defense and offense, often at the needs of simple men. At many times in samurai history, especially after unification, there were so many *ronin* samurai on the highways that commoners had to devise methods of fighting against hungry sword-wielders, as well as highway robbers and drunken bullies. Often the staff was one of few weapons a commoner was allowed to carry, so varying ways of using them naturally evolved in many sectors of society. This is one reason the staff makes for a prime ninja weapon. Of course, ninja were reputed to carry a multitude of deceptive and evasive tools on their persons, as spying and assassination seemed to be their primary employment. However, in the case of *Lone Wolf and Cub*, such ruses seemed to have little effect on the ever-perceptive Ogami.

The practice of learning all schools of all weapons placed the secretive ninja on an even plane with the irrepressible Lone Wolf, who had studied as intensely to become the dominant samurai that you see in these pages. Obviously, Ogami seems to have studied harder. Such is the way with almost everything in this world; he or she with the most knowledge gains the best advantage, but only if that knowledge is put to good use. There are, of course, many things to learn in life aside from the arts of war, but for Ogami, death and strategy were his most useful tools. In this world of honor, deception, ambition, and lethal action, only one warrior will emerge from the smoke, blood, and dust.



Yagyu Retsudo is a man on fire. For years he's been planning the destruction of Ogami Itso, the *ronin* samurai and paid assassin who travels the countryside with his little boy Daigoro. Together they are called Lone Wolf and Cub! Ogami is a one-man army, having cut down all of Yagyu's sons — except one, who's been sent to avenge his brothers or die trying! Meanwhile, the toughest cop in Edo, now retired, has the chance to take in the killer of a lifetime, Ogami himself. But is he up to the task? Elsewhere, Daigoro finds himself in adventures of his own, befriendng a rich family and their spoiled son, and mystified by mysterious female falconers...

Whether you're a Kurosawa fan of old, or a jobany-come-lately manga aficionado, Lone Wolf and Cub deserves to be on your bookshelf.

— Alejandro Mayo
destroy-all-monsters.com

■ EISNER AWARD WINNER

■ HARVEY AWARD WINNER



Front cover artwork by
BILL SIENKIEWICZ

子連永狼